ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

ASIFA-EAST PRESENTS

1994 ANNUAL AWARDS SHOW

Thursday, January 27 at 5:30

Donnell Library Center, New York City

DECEMBER 1993

January Membership

We received several calls this month from January members who wanted to renew their membership but were unable to do so due to the omission on our part of any of the pertinent information.

For the convenience of renewing January members, we have included a membership renewal form in the issue. Fill it out and send completed form to: Tissa David, Treasurer, 54 East 83rd Street, NYC 10028.

If you are unsure whether or not you have a January membership, check the mailing label on your newsletter and it should indicate either 'June" or "Jan." above your name.

Also, this is one of the two times each year when we are able to accept new memberships. Please photocopy the enclosed entry form and pass it on to friends and colleagues who are interested in joining.

If you miss the January renewal deadline (April 20, 1994), your membership to ASIFA will be discontinued and there will be no renewal again until June.

Thanks in advance for getting your renewal forms in as soon as possible as it helps us to keep things running relatively smoothly.

Margaret Frey

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE NEW YORK FOUNDATION FOR THE ARTS

ASIFA EAST
The International Animated Film Society (New York Chapter)

A program of the New York Foundation for the Arts

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David Ehrlich, ASIFA Intl. Board,
RR 1 Box 50, Randolph, VT 05060

ASIFA-East

1994 Animated Film Festival
and Pre-Screening Additional Information

ASIFA EAST ANIMATION AWARDS

On January 27 at 5:30, the winners of the annual ASIFA-East animated film competition will be announced. Awards will be given in the categories of direction, animation, design, concept, sound track, student film and best film under 2 minutes, along with additional special recognition awards. The complete results of the festival will be featured in the February edition of ANYMATOR. The festival will be held at the Donnell Library Auditorium, located across from the Museum of Modern Art on 53rd Street in Manhattan at 5:30 pm. Admission is free and open to the public. Following the screening there will be a reception, location to be announced on the evening of the show.

ASIFA EAST PRE-SCREENING JURY FOR AWARDS SHOW

All ASIFA-East members from 1992 -1993 cycle are also encouraged to attend the PRE-SCREENING JURY for the festival. The pre-screening will be held at NYU on Thursday, January 13th and Friday, January 14th at 6:00. While only ASIFA-East members will be given a voting ballot, the pre-screening is also open to the public. Remember, it is YOUR VOTE which determines which films will receive the '94 awards, so be involved!
Other important dates to mark on your 1994 calendar:

ASIFA-EAST MONTHLY SCREENINGS - 1994

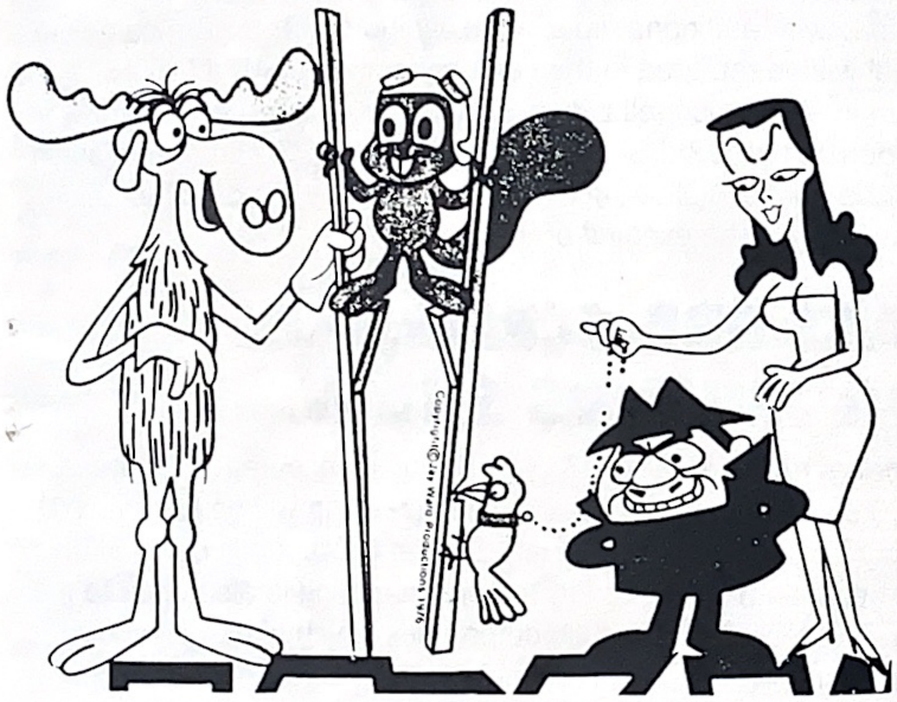
(Currently, all screenings are scheduled to be held at NYU - Locations and Dates are subject to change)
Wednesday, February 23 - Barry Purves hosted by David Ehrlich
Friday, March 11 - European Animation hosted by David Ehrlich
Friday, April 22 - Computer Animation hosted by John Gati
Friday, May 13 - Animated Commercials hosted by Janet Scagnelli

If you have suggestions or comments for ASIFA-East, 1994, please contact Linda Simensky, President of ASIFA or come to the Board Meetings, held the first Wednesday of each month.

Animation As a Military & Propaganda Tool Part 3

By James G. Petropoulos

Greetings one and all, and welcome to the final installment of this three-part series. We have, in the last two installments, given a brief overview of animated propaganda up until the end of WWII. If one defines propaganda as " The promotion of one's morals, ideologies, etc. at the expense of the enemy" , then the second world war years were the golden age of animated propaganda. On the other hand, if one uses a looser definition of propaganda, as for example, "the promotion of an ideological stance with the intention of swaying public opinion in that direction" , then the cold war years were to be the animated propaganda short's finest hour...



The end of the second world war brought about many changes, both direct and indirect, to the field of animation worldwide. Of the Communist Bloc nations, only the Soviets had an established animation industry. Other nations, particularly Hungary, Czechoslovakia, Poland, and Yugoslavia, had studios before the war, but these were largely swept away in the conflict; many Eastern European animators emigrated or fled to the West after the war. The communist system allowed for the formation of state-sponsored studios. Unfortunately, the content of these films were more often than not the self-glorification of the communist system and its inevitable domination of the West. Such films were usually meant strictly for television viewers behind the iron curtain, and it was not until the 1960's and 70's that more liberty was given the filmmakers by their governments. Detente and Peristroika in the '70's and '80's allowed these films to be viewed in the West, and concurrently, the Eastern Bloc studios wasted no time in making films poking fun at the inefficiencies of their own communist system. The blatant pro-Soviet propaganda present in so many of their films, fizzled out and died along with communism itself.

In the West, the end of the war brought about many drastic changes in military and civilian-sponsored propaganda animation, but not quite in the form expected. Several major factors contributed to the present-day state of this art form: 1) The Disney Strike 2) The Atom Bomb 3) the rise of Television and 4) the Further Antics of the United States in Korea, Vietnam, and Beyond.

The Disney Strike has been documented too often to rate detailed mention here, but suffice it to say that it forever changed the way animators looked at the "studio system" and more than any other factor heralded the rise of the Independent Animator as an artistic voice. In Canada, the National Film Board was formed during the '40's and has remained innovative ever since. No such state-run studio was forthcoming in the U.S., however, and the closest thing was the new UPA studio. Their first film, "Hell Bent for Election" (1944) was in itself a propaganda film. It was no secret that John Hubley and many of his contemporaries were "left wing", and with their own money created a film portraying Franklin D. Roosevelt as a streamliner and his opponent Thomas E. Dewey (a VERY hard-nosed, class-conscious conservative) as a rickety old junker. Whether or not this film had any effect on the outcome of the election is debatable, but it was the first instance in which the independent makers of a political cartoon made no secret of their leanings. It is also no secret that Walt Disney ratted out Hubley and a number of other animators during the McCarthy hearings in the early 50's. This had the long-term effect of not only tarnishing the image we have of Walt Disney today, but also giving rise to increasing anti-establishment subject matter in independent animation. As Hubley's fame grew, so did this cult of underground propaganda which exists to the present day.

And what of the films produced by the military, such as "Private SNAFU"? The complete destruction of the Axis Powers and the Atom Bombing of Japan more than evened the score. Most if not all of the most dastardly war criminals had been severely dealt with, and starving German and Japanese children seen in the newsreels were certainly not the monstrous mutations our animators had portrayed them as. Quite simply, SNAFU had served his purpose. The Government and the victorious American Military Machine dropped animation like a hot potato. The Soviet acquisition of the atom bomb in 1949 and the communist takeover in China that same year brought a whole new agenda of panic and paranoia to the fore. The bomb became an obsession, and the Korean Conflict a confirmation of our eagerness to nip communism in the bud. By this time (1950), The UPA style of animation had become all the rage, and the military took up this look in the numerous training films created to deal with the new weaponry of the cold war era. I remember seeing one in basic training which dealt with the latest in 1600 PSI Superheated Steam Turbines. Looking back

Continued on Page 6

on it, it had the look of a typical television commercial of the era. It was cute, and all the relevant information was there, but by the time I saw it in 1980, the look and humor was clearly dated, even though our ships still use those same 1600 PSI engines! One clear standout of this era was a government-sponsored short for schoolchildren called "Duck and Cover" (c. 1952, available on the popular cult movie "the Atomic Cafe") Using UPA-style cartoon animals and cut with scenes of live-action people performing the title maneuver, this short is nothing short of nauseating to watch today. The music is reminiscent of those 1950's "Ajax Cleanser" commercials, and the content is insulting to one's intelligence. Obviously, the government (who secretly knew about the bomb's short and long term effects and had comfy bunkers to hide in unlike the rest of us) was trying its best to avert nationwide panic by presenting this short. I first saw it in 1967 (I was in kindergarten), and have since seen it several times. It is an outstanding example of 1950's McCarthyism at its best. (On the side, however, it is interesting to note that the Jay Ward Studio successfully parodied the entire McCarthy era with their "Bullwinkle" and "Roger Ramjet" TV Series!!)

Unfortunately, as far as the military is concerned, the rest is history. Although a few live-action attempts at propaganda were made during the Vietnam era (most notably "The Green Berets"), there was no animation whatsoever involved. Perhaps this is more due to all the big studios having rolled over and died (Perhaps live television coverage of the war made limited animation style propaganda superficial, if not downright stupid) rather than the war's increasing unpopularity. Insofar as training films, the advent of video in the 1970's made live-action training films cheaper and faster to accomplish. The military training film, in this country, at least, has hit an all-time low. Bad videos from the 70's were replaced with worse videos made during the Reagan and Bush eras; these latest videos attempt to incorporate crude 3D animated computer graphics which invariably look ten years out of date. Worst of all, these films, like their makers, are out of touch with the minds of present-day servicemen. The computer graphics are made all the more confusing in their vain attempts to look up to date, the information is presented with atrociously BAD humor, or no humor at all. These videos also commit the capital crime of assuming that the average enlisted serviceman has a two-digit I.Q., and that the average officer is a Wall-Street type, a "better than thou" white male. It is no wonder that, in a time where our serviceman are better educated than any other time in our history, our military is experiencing more fatal peacetime accidents. The "experts" say we need MORE training, but it is my opinion (based on observations of my own reserve unit) that BETTER training is what's needed. Something the troops will pay attention to and REMEMBER... something like SNAFU!!

In closing, it is safe to say that propaganda and good military-sponsored animation is dead, at least for now. It is unlikely that, in light of our "political correctness" we will ever dehumanize an enemy again; all the better, since our role as "World Policeman" has probably made us Americans likely targets for foreign animated propaganda... The need, however, for the military to take a new interest in animation for its training films is self evident, and maybe, JUST MAYBE, the armed forces could move out of the quasi-patriotic '80's and into the 1990's if they tried their hand at an animated recruiting commercial ala "Private Snafu"... WHY NOT!! Next Month, we will discuss cartoon weaponry... Until then, good day and carry on!

BLA BLA BLA

by John R. Dilworth

"I GOT YOU BABE"

Recently MTV Networks and Geffen Records produced a music video teaming controversial artists Beavis & Butt-head with Cher.

I think it appropriate that I should mention that the production was largely executed in New York, with live-action and digital I &P handled in L.A.

In the past several years New York has been feeling the pains of adjustment. More and more long format production is being produced in a city that mostly established itself in independent film and commercials Now local artists , without the fundamental training in series production have been learning to do it through trial and error mostly and Big Apple fortitude. The results are beginning to show and a positive flow of energy is being exchanged as artists o promising talent are mining themselves and producing some very fine work.

Long format art has always taken a visit in New York but never with consistency Michael Sporn continues to produce at least six half-hour shows a year, Jumbo Picture just completed four seasons of Nickelodeon's " Doug " and MTV Networks is completing a third season of Beavis & Butt-head. And with the technological frontier awaiting explorers film animation will be among the leaders.

In a modest form of congratulations for more the determination to meet challenge, I prin the New York credits of the artists who brought home vision.

CREDITS

Creator/Creative Director ..... Mike Judge
Animation Director ..... Yvette Kaplan
Executive Producer ..... Abby Terkuhle
Senior Producer ..... John Andrews
Producer/Technical Director ..... Mark Reusch
Storyboard ..... John R. Dilworth
Layout & Design Director ..... Diane Sparagano
Production Manager ..... Machi Tantillo
Animation Supervisor ..... Michael Zodorozny
Layout and animation

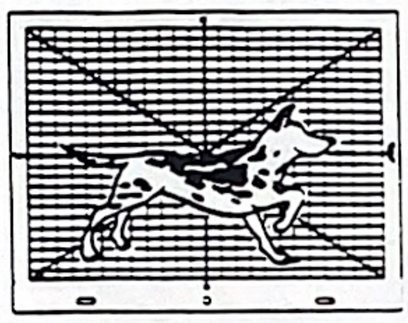
Kimson Albert	Kevin Lofton
Edward Artinian	Miguel Martinez
Otis Brayboy	Byron Moore
James Dean Conklin	Marty Polansky
Easy De La Rosa	Ben Price
Geoffrey Johnson	Ilya Skorupsky
Tony Kluck	Patrick Wartock
Jim Petropoulos	John R. Dilworth

Checker ..... Kevin Lofton
Color Department

Eli Balser	Lisa Klein
Bill Long	Silvie Neuman

Additional Backgrounds ..... Glen Ribble
Production Coordinator ..... Dominie Hall
Producer's Assistant ..... Amy Jackson
Consulting Editor ..... Neil Lawernce

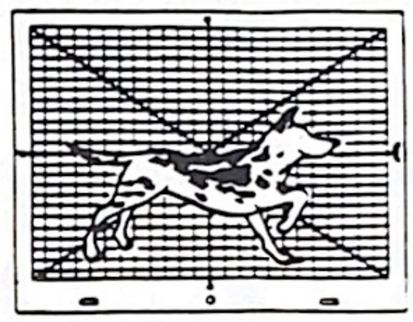
DEADLINE FOR JANUARY MEMBERSHIP - APRIL 20, 1994



ASIFA-EAST

JOIN ASIFA!

The International Animated Film Society



ASIFA-EAST

Illustration by
Isabella Bannerman

ASIFA (Association Internationale du Film d'Animation) was formed in 1960 by an international group of animators, to coordinate, increase the visibility of, and further the interests of this dynamic medium. **ASIFA**'s membership includes animation professionals and fans from more than 50 countries. **ASIFA** sponsors such semi-annual animation festivals as the Annecy, Ottawa, and Hiroshima festivals.

ASIFA-EAST, based in New York City, is the Eastern U.S. chapter of **ASIFA**. **ASIFA-EAST** holds free monthly screenings of animated films and publishes a monthly newsletter filled with information of interest to those in the East Coast animation community, as well as fans of the medium. **ASIFA-EAST** also conducts the only annual animation festival held in the United States, a showcase for the most interesting independent and commercial animation being produced today.

There are two categories of membership, with different benefits and privileges, available through **ASIFA-EAST.**

LOCAL MEMBERSHIP ($30/year) includes:

- o Monthly Film Programs
- o One-year subscription to Monthly Newsletter, ANYMATOR
- o Opportunity to vote in annual ASIFA-EAST animation festival
- o Discounts on entry fees for ASIFA-EAST animation festival
- o Invitations to special screenings and animation-related events

INTERNATIONAL MEMBERSHIP ($50/year) includes all of the above, plus:

- o One year subscription to ASIFA News, ASIFA International's official publication
- o Opportunity to vote, in person or by proxy, on issues and candidates for the ASIFA Board of Directors, at meetings held at every ASIFA-sponsored animation festival
- o Notification of international animation festivals and discounts on admission to international festivals

All memberships are dated from either JANUARY or JUNE of each year.
To be entered on the JANUARY list: Send payments from December 1st to January 15th.
To be entered on the JUNE list: Send payments from May 1st to June 30th.
Checks sent outside of these dates will be returned.

- - - -

• NEWS •

BILL PLYMPTON recently hosted an audience-survey prescreening of his latest accomplishment J.LYLE. As previously noted in ANYMATOR, this film is Bill's first live-action film. "Not," according to ROBERT SIMS of EASTSIDER, "-that the deadpan J. Lyle is a strictly live-action affair. This satirical jab at yuppie ideology vaunts outlandish stop-motion fused with disciplined live-action scenes, all executed in Plympton's outlandish manner. Imagine singing and dancing body organs. A talking dog with a cartoon mouth. Imagine an impoverished TIM BURTON on drugs and presto - you have Bill PLYMPTON." J. LYLE is about to hit the festival circuit-the film receives its US premiere at the FORT LAUDERDALE INTERNATIONAL FILMFEST. The film stars RICHARD KURANDA as J. Lyle and features music by MAUREEN McELHERON, who also composed the music for THE TUNE.

COLOSSAL PICTURES/MTV's LIQUID TELEVISION debuts its newest crop of animated originals this January, Sundays at 11 pm on MTV. Among this season's offerings:

ASIFA-East members **GREG PAIR** and **JOHN MOYNIHAN** have joined forces to contribute a triplet of episodes for the new season, featuring "BRAD DHARMA - PSYCHEDELIC DETECTIVE". Check out the cool backgrounds and lighting effects on this one! Music by **MICKI NAVAZIO**, editing and sound effects **DAVID GROSSMAN**.

Also to be featured on LIQUID TV "SMART TALK WITH RAISIN". In this first-ever episode, we meet Raisin, a kid with her own TV show - created by **JOHN R. DILWORTH** with art direction by **MARGARET FREY**.

Be sure to check out all the new shows on LIQUID TELEVISION, SUNDAYS at 11 pm on MTV. (For more about SMART TALK check out the Fall/Winter edition of ANIMATION MAGAZINE - OUTRAGEOUS CARTOONISTS/OUTLAWS OF ANIMATION and the current issue of INTERVIEW Magazine).

INDEPENDENT TELEVISION SERVICE - ITVS is in its third year of service to independent media artists. In the past three years, over 6,190 proposals have been processed and more than $16 million dollars have been committed to independent productions and broadcasts. Recently, board members of ITVS have met to redefine and reinforce their future strategies on how to best serve media artists and provide opportunities to "go beyond the content of television and to influence the actual function of television in a viewer's daily life" among other goals. To learn more ITVS and to receive their newsletter BUZZWORDS contact their offices at 190 Fifth Street East, Suite 200, Saint Paul, Minnesota 55101. Phone: 612-225-9035. Fax: 612-225-9102.

FORTY YEARS OF FRENCH ANIMATED CINEMA - February 1-8 MUSEUM OF MODERN ART

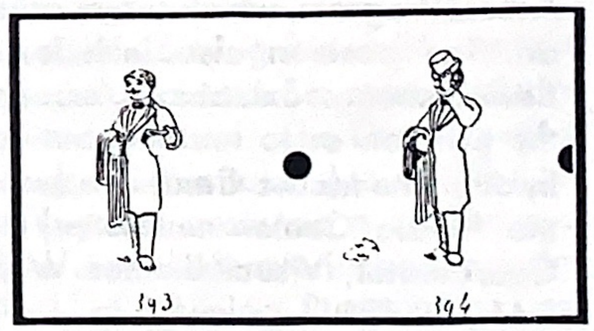
In 1956 animated cinema brought a breath of fresh air to Cannes Film Festival, where it was given a slot for the first time; this program, assembled by the French Ministry of Foreign Affairs in collaboration with the International Animated Film Festival of Annecy '93, charts the development of the medium from that pivotal point to the present.

Since the turn-of-the-century work of pioneer Emile Reynaud. French animation has developed in leaps and bounds. The most recent segment of this evolution is assembled here in a series of five programs, showcasing the multifaceted talents of the practitioners of what has been scornfully termed "the caboose on the Seventh Art."

Forty years of French Animated Cinema was coordinated for MOMA by JYTTE JENSEN, Assistant Curator, Dept. of Film and Video, with grateful acknowledgement to the Ministry of Foreign Affairs, France: the International Center of Animated Film, France, which organized the International Animated Film Festival of Annecy '93; Services du Conseiller Culturel, Ambassade de France, New York; and the producers represented in the programs.

FRENCH ANIMATION AT MOMA:
Saturday, Feb. 5 - 2:30 & 5:00
Sunday, Feb. 6 - 2:30 & 5:00
Tuesday, Feb. 8 - 3:00 & 5:00
Thursday, Feb. 10 - 3:00

For other show dates and information contact the Museum of Modern Art, Film and Video Program.



Emile Reynaud, "Rêve au Coin du Feu," 1892.

Resources

by Margaret Frey

CALL FOR WORK - WYBE TV 35, Channel 35, Philadelphia`s Innovative public television station seeks work from independent film and video artists from around the nation. All styles are welcome. Shorts up to 30 minutes are preferred. Acquisition fee is $25 per minute. Deadline: January 14. Contact: Through the Lens, WYBE TV 35, 6117 Ridge Ave., Philadelphia, PA, 19128. Phone: 215-483-3900. Fax:215-483-6908.

THE E-TEAM, a children's TV show with an environmental theme, seeks film and video footage or completed works that maintain an environmental, nature or science theme. Fees paid for footage used on the air. Contact: David Calderwood, producer, Euro-Pacific Productions, Inc. Phone: 908-530-4451.

ExPOSURE Cafe is an open screening space for any and all film, video and audio work. Held the second Wednesday of every month, ExPosure Cafe is free and open to the public. Bring new work, old work, or just be part of the audience. Expose yourself to the latest in independent media. Sponsored by the Media Center at the Visual Studies Workshop in Rochester, NY. Call Pia Cseri-Briones at 442-8676.

VISUAL STUDIES WORKSHOP is seeking an Access Manager/Programmer. Access Manager will have overall responsibility for the Equipment Access Program, which serves artists and students in film, video and computer art. The position also includes some teaching responsibilities and the development of exhibitions/screenings at the Media Center. To inquire about the position or to learn about some of the other opportunities available through the Media Center (reduced equipment rates, media workshops and the Media Center newsletter) contact:Pia Cseri-Briones, Media Center Coordinator, Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607-1499.

JEROME FOUNDATION offers funding for New York City filmmakers. The foundation staff reviews candidates' applications on a revolving basis. Eligible projects may receive up to $75,000 in production grants. Contact: New York City Film and Video Program, West 1050 First National Bank Building, 332 Minnesota Street, Saint Paul, Minnesota, 55101-1312. Phone:612-224-9431. Fax: 612-224-3439.

RAGDALE FOUNDATION RESIDENCY PROGRAM. Ragdale is a place where seriously committed writers and visual artists can work. Room, board and studios are available for periods of two weeks to one month. Residency fee is $10 a day. Financial assistance is available for eligible applicants. For residencies from May through August, application deadline is January 15. Contact:Ragdale Foundation Residency, 1260 N. Green Bay Road, Lake Forest, IL 260045.Virginia Center for Creative Arts Residency. For May, June, July, August or September residencies, deadline is January 25th. For application and brochure, contact: Admissions Committee, Box VCCA, Sweet Briar, VA 24595. Phone: 804-946-7236.

MANHATTAN COMMUNITY ARTS FUND offers grants to Manhattan based organizations and to individuals who apply through the aegis of a qualifying organization. Grants are available up to the amount of $3,000, with the average grant from last year being $758. Application must be postmarked by January 24. For application and information: MCAF, c/o Lower Manhattan Cultural Council, 1 World Trade Center, Suite 1717, NYC 10048-0202. Phone: 212-432-0900.

ARTSLINK - Central Europe, Eastern Europe, Soviet, and the Baltics. ArtsLink Collaborative Projects allows US artists (individuals or small groups) to undertake projects in the Region in partnership with overseas colleagues. Projects should offer demonstrable benefits to participants from both countries. Artists who have specific projects in mind but lack contacts in the Region may consult with CEC for regional resources before applying. Contact: ArtsLink Arts and Media Programs, Citizen Exchange Council, 12 West 31st Street, NYC 10001-4415. Phone: 212-643-1985.

ARTIST'S CERTIFICATION: New York City's Zoning Resolution permits professional fine artists to occupy/live/work space in the manufacturing districts of SoHo and NoHo in downtown Manhattan. The Department of Cultural Affairs offers certification for artists (and filmmakers) to enable them to make use of the Zoning Resolution. They also maintain a database of available workspaces in the city and low and moderate income housing opportunities offered by the City's Dept. of Housing Preservation and Development. Contact: Artist's Certification/Department of Cultural Affairs. Phone:212-841-4227.

For Your Information....

During the first golden age of film animation a movement developed to bring fair compensation and benefits to the art community through organized unions. Now, in what appears to be another great animation era, the past whispers in the ear of the future. The following letters, reprinted from the Los Angeles Times Calendar, express a call for thought followed by a reply.

TROUBLE IN TOON TOWN

Regarding "New Kings of TV's Toon Town," Daniel Cerone's story on Nicktoon's (Oct. 17): As usual whenever there is an expose on the animation industry, the focus is on the one or two creative geniuses and how hip and creatively economical they are. But these people don/t draw these shows alone; behind them are dozens of overworked, underpaid young artists who receive few benefits and no residuals. Behind them are the Korean and Filipino factory workers who labor six-day workweeks for pitiful salaries, former American jobs gone overseas.

Part of the strategy of these little studios Nickelodeon uses is intense resistance to their artists organizing themselves or joining established artists unions. These studios concentrate on hiring naive young students and immigrants who have no idea of their value and work them long hours with no health coverage or pensions.

The young animators put up with it because they are living their dreams of being top Hollywood cartoonists. As soon as they realize how much they should be getting, they quit and got to work for real studios. But there are always more kids where they came from.

These folks look like wacky-cool guys, but pulling their strings are businessmen with the compassion of the Triangle Shirtwaist managers. I wish Nickelodeon respected artists as people trying to make a living, as much as it respects their talent.

TOM SITO
Woodland Hills

Tom Sito is president of the Motion Picture Screen Cartoonists, Local 839, International Alliance of Theatrical Stage Employees.
(Reprinted from Los Angeles Times CALENDAR, Sunday, November 7 1993)

STATE OF THE UNIONS

The attack on Nicktoons by Motion Picture Screen Cartoonists President, Tom Sito, was based on blatant misrepresentations (Letters, Nov. 7).

Regarding his charge that students working for Nickelodeon cut corners and cost American jobs by sending production work overseas, Sito ignores the fact that every cartoon series produced for TV is animated out of the country. He know this too well- it was his union, with its prehistoric work rules and a series of foolhardy strikes, that greased the skids under local animators.

As for Nickelodeon shows being created by underpaid and exploited students and "immigrants," he is again talking through his hat. I have never worked at a studio with a more talented crew than we have on "Rugrats"; we're paid well, we have great benefits, and we resist the union of our own free will.

More important, the effort Nick goes to in fostering new, fresh directions in animation allows us to push ourselves and our art, to truly enjoy what we do and to create a product that our young audience genuinely loves rather than simply consumes.

NORTON VIRGIEN
Pacific Palisades

Norton Virgien is a director at Klasky Csupo in Hollywood, which produces "Rugrats" for Nickelodeon.

Reprinted from L.A. Times, November 14, 1993.

FILMFESTIVALS

ANN ARBOR FILM FESTIVAL:
Now in its 32nd year. Accepts entries in all categories and genres of independent filmmaking including experimental and animation. Cash awards are given to top films. A four hour compilation of films from the festival tours the US for four months. Deadline: February 15. Contact: Ann Arbor Film Festival, PO Box 8232, Ann Arbor, MI 48107. Phone: 313-995-5356.

NEW ENGLAND FILM AND VIDEO FESTIVAL:
Independent category open to residents of New England only. Student category open to undergrad and graduate students who completed film while attending a New England college. Up to two entries per applicant. Categories include experimental and animation. Deadline: Jan. 21 (independents), Jan. 28 (students). Contact: Pam Korza, New England Film & Video Festival, Arts Extension Service, Division of Cont. Ed., 604 Goodell Bldg., Univ. of MA, Amherst, MA 01003. Phone: 413-545-2360.

OBERHAUSEN INTERNATIONAL FILM FESTIVAL:
German festival in its 40th year of competition. Showcases innovative and experimental short and documentary films of all genres under perennial theme "Way to the Neighbor". Entries must be German premieres, produced after Jan. 1, 1992 with running time up to 35 minutes. Deadline: February 1. Contact: Angela Haardt, Fest. Director, 40 Int'l Kurzfilmtage, Oberhausen, PO Box 101505, D-46042 Oberhausen, Germany. Phone: 49 208 807 008.

SYDNEY FILM FESTIVAL:
Has become a leading international showcase for features, shorts and documentaries. Many selected films run in the concurrent Melbourne Film Fest. Films will be prescreened in New York by festival director Paul Byrnes in February. FIVF is acting as liaison to the Sydney festival and further information should be obtained through them. Deadline: Jan. 14. Contact: Kathryn Bowser, FIVF, 625 Broadway, NYC 10012. Phone: 212-473-3400.

NEW YORK UNDERGROUND FESTIVAL:
Music Videos, Experimental, Animation, Documentaries, Dramatic Features and Shorts. Deadline: January 21. Contact: NY Underground, Cooper Station, PO Box 367, NYC 10276. Phone: 212-995-2091.

BIG MUDDY FILM FEST:
16th Annual Fest. Films now being accepted. Deadline: February 1.Contact: Dept. of Cinema & Photography, Southern Illinois Univ. at Carbondale, Carbondale, IL 62901. Phone: 618-453-1482.